

riens
by Kate Millet
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Brawford Hall,
ny Kotkin and

nt The Inner
in a series of
p.m. The Rap
Mayfield and
call 421-2285.

ardslee, soprano. All Schon-
10 p.m., Severanca Hall

THURSDAY APRIL 1
ving Hall, CWRU, 7:00 p.m.
cert: Guitarist Miguel Rubio;
auditorium, CWRU, 8:30 p.m.
u CWRU Music Department.
nble Ple, J. Gells Band, 7:30
ublic Auditorium; tickets \$4.50.
chestra concert: see Friday.

Films
rom Rio" and "Up to his Ears,"
p.m. and 10:15 p.m.; \$1.00
on-members.
r films at local theaters.

Plays
Friday for Listings

WEDNESDAY, APRIL 2
st: Rhada Krishna, Krishna
ve., 4:00 p.m.
Man From Rio and "Up to his
ay for times.
r films at local theaters.
iday.

MONDAY APRIL 3
il, what did you expect on a

quantity bond paper used. Complete
delivery. Call 371-0515 and ask for
Billie.

Scented candles, used records.
Cheap. Call L. Cormier at 3180.

Gibson model SG solid-body elec-
tric guitar, \$80. Contact Bob Sillars
at 3240.

Psycho Sidekick: Happy with a
tooth and a hair that hasn't been
answering the question which is
still remaining a mystery. Does he
or doesn't he? Cryptic Kid.

Tark, I love ewe! Greta Mae Walka

Happy Badley's earthday foolday
too. Patience Zorro.

W RUW FM -91.1

FRIDAY MARCH 31, 1972

7 a.m. **THE MORNING SHOW--**
Ken Nagelberg
11 a.m. **DIABAT--Rick Glering**
3 p.m. **Jim Bonino**
6 p.m. **NEWS FOCUS**
7 p.m. **FILM FARE--Rick Weltz**
7:30 p.m. **WOMEN**
8 p.m. **REFLECTIONS OF**
EBONY--Buff Banks
11 p.m. **THE OLD SAME**
PLACE--Eric Lamm

SATURDAY APRIL 1, 1972

2 a.m. **GRIDDLE STEW--3Chuck**
Cochiaro & Jim Horning
7 a.m. **THE MORNING SHOW--**
Dave Hoffman
10 a.m. **SUN LIGHT--Bill Hol-**
brook
1:30 p.m. **MATHER HOUSE**
CONCERT SERIES--Marc Kutz
3 p.m. **RAINBOW IN CUEVED**
AIR--Rick Weltzer
6 p.m. to be announced
7 p.m. **JAZZ FOR A SATUR-**
DAY NITE--Les Garbls
10 p.m. **OLD RADIO SERIALS**
10:30 p.m. **NON-DRAMATIC**
SERIES--
11 p.m. **DR. ZHARKOV'S RE-**
TURNING DICHOTOMY--Bob
Rubinstein

SUNDAY APRIL 2, 1972

2 a.m. **THE CREAM CHEESE**
HOUR--Steve Levitan
7 a.m. **THE MORNING SHOW--**
Erle Mader
11 a.m. **ROCKOUT--Mike Tri-**
carich
3 p.m. **FLAMIN' GROOVIES--**
Judy Moir
6 p.m. **POEMS OF LOVE,**
DOUBT, AND STRUGGLE
7 p.m. **CLASSICAL MUSIC--**
Bob Rubinstein
10 p.m. **COMPOSER'S FORUM**
11 p.m. **PERMUTATIONS**

MONDAY, APRIL 3, 1972

2 a.m. **CLASSICAL GRASS--**
Andy Cohn
7 a.m. **THE MORNING SHOW--**
Kenny Zapp
3 p.m. **STAR DRECK--Ken**
Nagelberg
6 p.m. **NEWS FOCUS**
7 p.m. **ELECTRIC MUSIC--**
Gury Coppola
10 p.m. **THE IMAGE EMPIRE**
11 p.m. **"BIRD CALLS"--Bill**
Anderson

TUESDAY APRIL 4, 1972

2 a.m. **THE CLASSICAL EN-**
TERPRISE--Capt. Kirk Davis
7 a.m. **THE MORNING SHOW--**
Eric Mader

Robins turns on WRUW

By NANCY SACHS

Getting people to tune in regularly to WRUW-FM will be a major objective of Lucy Robins, the next General Manager of the campus radio station.

"We want people to know where they can get campus news in a hurry," she says.

Robins, who will be succeeding Art Ellis next September, plans to put the station back on block programming. This means running the same kind of show at the same time every day.

Getting more money (roughly \$40,000) to increase their power from a two to five mile listening radius will be a major headache.

Admitting that getting the money from foundations and organizations may take several years, Robins says, "We're only reaching the kids in the dorms. We have an obligation to the commuter students, many of whom we now can't serve."

Future plans, which also require more funding, include the establishment of a monthly WRUW program guide.

Robins, who is the third female General Manager in what will be WRUW's six year history, hopes to be recruiting more women onto the staff.

"I'd like to see 50% of the staff women," says Robins who points out that, in general, women on this campus have often not taken the initiative to get involved.

Right now, only two out of the 20 to 25 programmers at the station are women.

As for music, Robin plans to

schedule the programs pretty evenly around folk, rock, classical, and blues.

Admitting that in the past musical programming often centered around the preferences of those running each show, Robins says, "We hope to be doing more of what our listeners want."

Hourly news spots five days a week are going to be continued.

"We need more news people interested in radio, rather than radio people who just happen to be doing news," she adds.

Robins is Public Affairs Director for this year and is responsible for educational programming which includes news features, discussions, panels and speeches.

A pre-law student majoring in philosophy, Robins describes herself as one of those who has been "living down at the radio station" for three years.

She has had wide experience in virtually all aspects of radio work and has had her own music show, as well as having been in charge of WRUW's public relations last year.

Case in study

By MYRA GOLDSTEIN

The trend towards emphasis on the undergraduate student in the University is also apparent at Case according to a report issued as a follow-up of an intersession open to students, faculty and administrators.

The report mentioned that due to the process of recruiting students to Case, a greater emphasis shall be placed on the undergraduate within the next decade. The College referred to by Harvey Willard as "a small undergraduate college on one hand or a research institute on the other."

Several programs have been instituted which led the panel to the belief that the College is heading in that direction. Among these are the adoption last year of a formal course structure evaluation system; the plan to endow the Beaumont Foundation Chair for an outstanding teacher; the major revision last year of the Engineering curriculum; plans to develop new humanities programs for scientists; and some new courses to communicate the science and engineering to non-scientists.

Another major statement made in the report was that the budget will not increase within the next five years. Ralph Besseman of the Board of Trustees, noted that the high cost of equipment, the expansion of facilities, the change in financial aid philosophy with \$5 million currently being away

Eszterhas hearings generate controversy

By ART ELLIS

When the Silver Bridge across the Ohio River collapsed in 1967, Joe Eszterhas covered the story for the Plain Dealer. He also covered the 1970 Kent State killings, a motorcycle gang war, and numerous other stories.

Fired

Last month, Eszterhas, who was fired by the Plain Dealer, sought reinstatement at an arbitration hearing between the Cleveland Newspaper Guild (a union) and the PD. The testimony was held for three days in February, and was concluded after an additional three days on March 13, 14, 15. The case is now before the arbitrator.

Eszterhas was fired mainly because of an article he wrote for the *Evergreen Review*. The article, entitled "The Selling of the My Lai Massacre" describes in detail how the photos of the My Lai massacre reached the front page of the *Plain Dealer*, and how Eszterhas along with photographer Ron Haberle, tried to sell the pictures for up to one million dollars.

"Publicity hunger"

The *Plain Dealer* management probably could have tolerated the fact that Eszterhas wrote an article for another publication, if the article had not included a number of derogatory remarks about the PD.

the PD newspaper run the story of "it's Pulitzer the 71 tion."

The provided the evidence. Many the At ship happen copy an ex-voyage down.

After national story, make

GOLDEN GLEAMS

Hope ever tells us tomorrow will be better.

-Tibullus.

Ronald Reagan, California Governor, on capital punishment.

"I believe society has a right to take a life to protect society."

TUESDAY, APRIL 3, 1973
 7am THE MORNING SHOW
 8am NEWS FOCUS
 9am QWROONING-Mike Golan
 10am THE JEWISH PROGRAM
 11pm THE SOUNDS OF JAZZ
 Al Wilkney

3pm THANKS AND GIVE
 5pm NEWS FOCUS

10pm DEETANJEE
 11pm MISS EN SOUND-Devil

DAWN-Al Wilkney
 7am THE MORNING SHOW

8am NEWS FOCUS
 9am A FUSION A FUSION, A FIDDLIN' AND A FLATIN'
 10pm WOMEN LIVING IN COM-
 MUNITES
 11pm DE OLD FOLKS AND THE
 NEW FOLK-Peter Rubens
 FRIDAY APRIL 7, 1973
 2am THE CAT IN THE HAT
 Lucy Robins
 7am THE MORNING SHOW
 Ken Nagelberg
 11am DIABAT-Rick Giering
 3pm Jim Bonino

WEDNESDAY APRIL 4, 1973
 7am MISCELLANEOUS MUSIC
 8am NEWS FOCUS
 9am THE MORNING SHOW-Al
 Wilkney

7pm LOONEY TUNES AND
 MERRY MELODIES - Bill Ander-
 son

8pm THURSDAY APRIL 5, 1973
 2am JAZZ TIL THE CRACK OF

Jimmy Harris
 3pm RENAISSANCE POSTMAN
 Rick Weitzer

WRUW-FM 91.1

Boulez, Stravinsky Informally

By DANIEL F. GREEN

It may be a form of intellectual fraud, but it is a first-class one. In the first place, but literary enigma aside, it is what I propose to do in this and forth-coming columns. It is not my intention to merely report what happened at and after concert, but rather to share my own personal thoughts, feelings and reactions with anyone who cares to read them.

conception of this work (and music in general). He went so far in this regard as to show a bar graph of the rhythmic pattern of a passage in the last section of the work, the "Danse Sacree." What he was trying to get across to his audience was that, although the rhythms of the piece seem asymmetrical, they ultimately form a very solid balance.

Letdown in Performance

He then proceeded to conduct a disappointing performance of the second half of the work. I use the term "disappointing" for two reasons. The fact that he performed only one half of the work as a rather big let-down to a large part of the audience. Boulez's reading of "Le Sacre" has been highly acclaimed and his performance at Blossom in July of 1969 was nothing short of overwhelming in its impact.

posed in memory of Claude Debussy, who died the year it was composed. Boulez's architectural orientation was more appropriate in this work, as its structure juxtaposes, static chord blocks (which Boulez referred to as "columns") with linear melodic passages, in an antiphonal-response style grounded in Russian liturgical music. This seldom heard work was played with the clarity and precision that its austere musical language requires.

Two more of these "Informal Evenings" were to have been scheduled for next season. Unfortunately, they have been cancelled due to Boulez's commitments elsewhere. Despite the reaction of "Mr. and Mrs. Average Subscriber," Boulez has enriched Cleveland's musical scene immeasurably in his tenure here. I hope that the Musical Arts Association will not show the appalling lack of foresight to allow this coming week's concert to be the last he will conduct here.

Last Friday night at Severance Hall, Pierre Boulez lectured and conducted in the fourth and final program in a series of "Informal Evenings" spanning the season and last. His topic was the music of Igor Stravinsky, specifically the "Symphonies of Wind Instruments" and "Le Sacre du Printemps," his one work most firmly established in the standard repertoire.

Dead Composer Revived

Stravinsky has been dead for almost a year but even during his lifetime critics and musicians alike devoted a great amount of time and paper to evaluating his position in the history and development of contemporary music. To some extent, this is what Boulez was attempting to do in his lecture, and, in that endeavor, he failed to say anything about Stravinsky's position that hadn't already been said. What he did manage to say was a great deal about his own aesthetic principles. This was particularly apparent in his treatment of "Le Sacre."

Boulez has a very strong social, almost architectural

The lackluster nature of Friday's performance may have been due to the fact that it was only an excerpt, but I'm inclined to think that there is more to the issue than that. Boulez intellectualized the piece to death. In his effort to illustrate his ideas on the structure of the music, he lost much of the primitive and barbarous force upon which "Le Sacre" depends for its effect. It may be impossible for a performance of this piece to actually drag, but Boulez's tempos were a shade too slow for my taste.

A memorial

The "Symphonies for Wind Instruments," to which the first half of the program was devoted, is a short piece com-



Right again, folks! It's Cleveland's own home-grown potential super-rock-star group, Tiny Alice. See them next Sunday, April 9th, wallin' their rockin' gyrations with other Ohio allstars including the Damnation, Glass Harp and a host of others at K.S.U.'s Memorial Gym. The action starts at 6:30 p.m. and only costs three bucks...so drag your ass out the door next Sunday and GET DOWN!!!!

New Music Director

Fab Reviews

In London, Mr. Maazel has been conducting the New Philharmonia Orchestra, from which he has recently resigned his position as Associate Principal Conductor. His concerts were acclaimed by the London press:

"After last night's inspiring account of Mahler's Fifth Symphony it was hard to believe that Maazel and the New Philharmonia Orchestra were on the point of divorce rather than at the beginning of a love affair. Even with those fine Sibelius Seventh well-remembered from the American tour, I cannot recall the players ever being so entirely responsive to Maazel's demands or he so willing to let them display their individuality on any other occasion."

The Times, London, March 13
 "Orchestras rarely fail to respond to the dazzling virtuosity of Mahler's instrumental method in the Fifth Symphony, and the New Philharmonia Orchestra's performance of the work at the Festival Hall last night under Lorin Maazel was no exception. On this occasion Mr. Maazel secured an urgent and passionate performance of the work."

The Daily Telegraph, London, March 13
 To perform Elliott Carter's

Variations for Orchestra, as Lorin Maazel and the New Philharmonia Orchestra did in their Festival Hall concert last night, is an act of faith rather than of supply in answer to demand.

One does not ask more from an interpretation of this music than accuracy, concentration and clean sound. Maazel thankfully refused to sell Carter's Variations by over-dramatizing already dramatic music. The high-powered orchestral sound and clearly differentiated rhythms commanded admiration."

The Times, London, March 15
 "...for anyone who cares about the music of our own age the New Philharmonia Orchestra's performance of the Variations under Lorin Maazel was an event of major importance."

The Daily Telegraph, London, March 15
 "Last night he (Maazel) gave us Elliott Carter's Variations for Orchestra, and showed us that he copes superbly with a music like this."

The Financial Times, London, March 15
 Lorin Maazel had conducted The Cleveland Orchestra at Blossom Music Center on July 13 and 14

Meditation:



The Lord give and the Lord take away... The Lord is an Indian proverb

WRUW-FM 91.1

FRIDAY APRIL 7, 1972

7 a.m. **THE MORNING SHOW**--Ken Nagelberg
 11 a.m. **DIABAT**--Rick Glering
 3 p.m. **MUSIC**--Jim Bonino
 6 p.m. **NEWS FOCUS**
 7 p.m. **FILM FARE**--Rick Welter
 7:30 p.m. **WOMEN**
 8 p.m. **REFLECTIONS OF EBONY**--Buff Banks
 11 p.m. **THE SAME OLD PLACE**--Eric Lamm

SATURDAY APRIL 8, 1972

2 a.m. **GRIDDLE STEW**--Jim Horning, Chuck Cochiaro
 7 a.m. **THE MORNING SHOW**--Dave Hoffman
 10 a.m. **SUNLIGHT**--Bill Holbrook
 1:30 p.m. **MATHER HOUSE CONCERT SERIES**--Marc Katz:
 Pierre Boulez lecture
 3 p.m. **RAINBOW IN CURVED AIR**--Rick Welter
 6 p.m. **THE IMAGE EMPIRE**
 7 p.m. **JAZZ FOR A SATURDAY NITE**--Les Garbis
 10 pm **OLD RADIO SERIALS**--Blondie-Dagwood's *Crazy Dreams*
 Dreams
 10:30 p.m. **NON-DRAMATIC SERIES**--"Ernst" by Chico Gavin
 11 p.m. **DR. ZHARKOV'S RETURNING DICHOTOMY**--Bob
 Rubinstein

SUNDAY APRIL 9, 1972

2 a.m. **THE CREAM CHEESE HOUR**--Steve Levitan
 7 a.m. **THE MORNING SHOW**--Eric Mader
 11 a.m. **RIGHT LANE ENDS-KEEP LEFT**--Mike Tricharichi
 3 p.m. **THERE'S NO PLACE LIKE HOME**--Judy Moir
 6 p.m. **WOMEN LIVING IN COMMUNES**
 7 p.m. **CLASSICAL MUSIC**--Bob Rubinstein
 10 pm **COMPOSER'S FORUM**--Barbara Kolb
 11 pm **PERMUTATIONS**

MONDAY APRIL 10, 1972

2 a.m. **CLASSICAL GRASS**--Andy Cohn
 7 a.m. **THE MORNING SHOW**--Kenny Zapp
 3 p.m. **STAR DRECK**--Ken Nagelberg
 6 p.m. **NEWS FOCUS**
 7 p.m. **ELECTRIC MUSIC**--Gary Coppola
 10 p.m. **WHO KILLED BOBBY KENNEDY?**
 11 p.m. **"BIRD CALLS"**--Bill Anderson

TUESDAY APRIL 11, 1972

2 a.m. **BLUE FLU STEW**--Doug Kish
 7 a.m. **THE MORNING SHOW**--Eric Mader
 3 p.m. **CWROONING**--Mike Goren

At the movies Shao

By RON WEISKIN

Peter Bogdanovitch has the foremost copycat American cinema to date. His recent film, *The Last Show*, borrowed heavily from directors like John Ford, Welles, and Howard Hawks to create an interesting picture of the decline of the frontier.

In his new film, *Wh. Doc?*, Bogdanovitch takes the comedy, and again he shows the masters of the genre with some lesser film.

Up a Tree

Saturday night's are nights at the Olive Tree. Saturday from 9-12 p.m. provide local groups an opportunity to perform and an opportunity to listen to talent. Tomorrow night singer Roger Ruhlman is on stage. Some of the groups you might expect to see next month include these:

On April 15, the Tree will have Joshua, Blakely, and John the Oar House. The folk group opened at the Tree last week according to entertainment coordinator Marty Zive. "The place was packed."

The Stuart Little Fanta will be on hand April 15. The group consists of Bill Williams and Jeff Williams, two performers who feature instruments as the Appalachian dulcimer, gothic harp, and african hand piano. The progressive folk is large and has its own writing.

The Jim Horning band is scheduled for the 29th, but has its problems however. The guitarist left his guitar in Virginia and the band needs a replacement. If they get together, one might expect a mixture of country, folk, and jazz.

There is no admission charge for the group. Donations are appreciated.

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id Ted and Alice
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ND and BULLET
Kops

or at the door

NO

...ing his dying his dying
... rather than sympathy.

Mechanical Drones

The best things in the film are the little mechanical drones that are Dern's companions on his lonely vigil. The little machines are given very human qualities, and we care about them more than we do about Dern.

Trumbull was the special-effects man for 2001: A Space Odyssey, which he tries very hard to copy in his photography and sets, even down to the light-show sequence. Trumbull should probably stick to special effects, where he is quite good. If Silent Running is an example of his directing skills.

TUESDAY APRIL 11, 1972

7 a.m.

7 a.m. THE MORNING SHOW--Eric Mader

3pm CWROONING--Mike Goren

6pm NEWS FOCUS

7pm cruish--Les Garhls

10pm THE JEWISH PROGRAM: REGAH ECHAD ARACH--Lynne August

11pm THE SOUNDS OF JAZZ--Al Willacy

WEDNESDAY APRIL 12, 1972

2 am MISCELLANEOUS MUSIC--Jim Bonino

7am THE MORNING SHOW--Art Ellis

3pm TRASH--Andy Cohn

6pm NEWS FOCUS

7pm LOONEY TUNES AND MERRY MELODIES--Bill Anderson

10pm GEETANJLEE--Indian news, folk pop, & classical music

11pm MISE EN SOUND--David Bank

THURSDAY APRIL 13, 1972

2 am JAZZ 'TIL THE CRACK OF DAWN--Al Willacy

7am THE MORNING SHOW--Jimmy Harris

3pm RENAISSANCE POSTMAN--Rick Weitzer

6pm NEWS FOCUS

7pm A FUSS IN', A FEUDIN', A FIDDLIN', AND A FLIRTIN'--Kenny Zapp

10pm AN INTERVIEW WITH NEIL SHEEHAN

11pm DE OLD FOLKS AND THE NEW FOLK--Peter Ruben's

FRIDAY APRIL 14, 1972

2 am THE CAT IN THE HAT COMES BACK--Lucy Robins

7am THE MORNING SHOW--Ken Nagelberg

11am DIABAT--Rick Giering

3pm MUSIC--Jim Bonino

WRUW-FM 91.1

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FRIDAY APRIL 14, 1972

7 a.m. THE MORNING SHOW—Ken Nagelberg
11 a.m. DIBBET—Rick Giering
1 p.m. THE BUNCH
3 p.m. NEWS FOCUS
7 p.m. FILM FOCUS—Rick Welton
7:30 p.m. A ROOM OF ONE'S OWN
8 p.m. REFLECTIONS OF EBONY—Burt Banks
11 p.m. THE OLD SAME PLACE—Eric Lamm

SATURDAY APRIL 15, 1972

2 a.m. CLASSICAL ENTERPRISE—Kirk Davis
7 a.m. THE MORNING SHOW—Dave Hoffman
10 a.m. SUN LIGHT—Bill Holbrook
1:30 p.m. WATHER HOUSE CONCERT SERIES—
Mare Katz
3 p.m. RAINBOW IN CURVED AIR—Rick Welton
6 p.m. WHO KILLED BOBBY KENNEDY?
7 p.m. JAZZ FOR A SATURDAY NITE—Les Garbit
10 p.m. THE ALDRICH FAMILY STOLEN?
BICYCLES?

10:30 p.m. WITH DAY DONE AND MUCH OLDER—

Dale Tracey

11 p.m. DR. ZHARKOV'S RETURNING
DICHOTOMY—Bob Rubenstein

SUNDAY APRIL 16, 1972

2 a.m. CREAM CHEESE HOUR—Steve Levitan
7 a.m. THE MORNING SHOW—Eric Mader

WRUW-FM 91.1

11 a.m. RIGHT LANE ENDS-KEEP LEFT—Mike
Tricarichi
3 p.m. THERE'S NO PLACE LIKE HOME—Judy Moir
6 p.m. A CLOCKWORK ORANGE—Interview with
producer, stars, critics
7 p.m. CLASSICAL MUSIC—Bob Rubinstein

10 p.m. COMPOSER'S FORUM—Donald Erb
11 p.m. PERMUTATIONS—Peter Rubens

MONDAY APRIL 17, 1972

2 a.m. CLASSICAL GRASS—Andy Cohn
7 a.m. THE MORNING SHOW—Kenny Zapp
3 p.m. STAR DRECK—Ken Nagelberg
6 p.m. NEWS FOCUS
7 p.m. "BIRD CALLS"—Bill Anderson
10 p.m. SPECIAL: "I ACCUSE: THE CUYAHOGA
COUNTY JAIL" an in depth probe of the jail with ex-
cons and letters from inmates.
11 p.m. ELECTRIC MUSIC—Gary Cappola

TUESDAY APRIL 18, 1972

2 a.m. BLUE FLU STEW—Doug Kish
7 a.m. THE MORNING SHOW—Eric Mader
3 p.m. CWROONING—Mike Goren

Nilsson's Cartoon "The Point"

The Adelbert Class of 75 is presenting, free, the movie "The Point" this Friday in the Student Union. It is an animated film, a fantasy, about prejudice for those whose minds tend to operate on a high level.

It is entertainment for those who like a cartoon. It has good guys and bad guys. The good guy is a young boy named Oblio, the only person in this fantasy kingdom with a rounded head. Everyone else's is pointed.

The bad guy, an evil count, declares Oblio an outlaw for his rounded head and exiles him to the Pointless Forest.

By the time Oblio learns the lesson his adventures teach him, he finds a three-headed man, giant bees, a tree that sells leaves, and a rock with a sense of humor.

The movie's music is by Harry Nilsson, so is the storyline. Nilsson was for sometime someone else's writer until recently when he finally decided that he would perform the songs he

wrote.

Since then he has released about seven albums and is going strong with no signs of slowing down. His last release, "Nilsson Shmilsson" characterizes his music. It is funny-dealing with common subjects in a humorous manner.

Probably the best person to compare him with is Randy Newman. They both do numerous songs on similar topics but there is a slight difference. While Newman's material is more wild and boundless Nilsson always tries to remain a little more introspective and restrained. Basically though, they are very similar as evidenced by the album Nilsson released, "Nilsson Sings Newman."

One very strange quirk of Nilsson's is that he refuses to perform in public, he only will record records. Be that as it may, he still pens damn good music and "The Point" should not be missed.

It will be shown at 7:15 p.m. in the Ballroom.



In this picture we see Oblio confronted by a tree that sells leaves. This is from the movie "The Point."

SCHOLARSHIPS AVAILABLE

Hillel is accepting applications for scholarships aid for next year. Application forms may be picked up at Hillel. Deadline for consideration is Thursday, April 27.

ARAB JEWRY

Shabbat Services - Friday, 7:15 p.m.

Oneg Shabbat 8:00 p.m.

The Plight of Arab Jewry

Speaker: Cleveland State University
students and Cleveland state

University Hillel President Joe Levy

and M. Ghattar, Both from Cairo, Egypt.

among the group but resulting in some good improvisation as they waited for the sound to return

possibly those who try to drink Canada dry usually don't make it past Saskatoon; or maybe.....).



ured here pouring
wrong side of the

sinks

as Lancelot, is the spot of the performance and masculine and he part well. However, suffers slightly from lack of movement. The boat still has hope. The small and old theatre is tiny, making for a close between the actors and the audience which the Show is trying to promote. At the end of the performance of Ceremonies and all "celebrities" in the (including me!) and as to newlyweds and celebrants. Following the cast met with the in the lounge. The show will be performed on May 13. For information, call 621-5176. \$3.50 and \$4.50 and special student rate.

TUESDAY, APRIL 18, 1972

7 a.m. THE MORNING SHOW--
Eric Mader
3 p.m. CWROONING--Mike Goren
6 p.m. NEWS FOCUS
7 p.m. CRUISIN'--Les Garbis
10 p.m. REGAH ECHAD AROCH--Lynne August
11 p.m. THE SOUNDS OF JAZZ--Al Willacy

WEDNESDAY APRIL 19, 1972

2 a.m. MISCELLANEOUS MUSIC--Jim Bonino
7 a.m. THE MORNING SHOW--
Art Ellis
3 p.m. TRASH--Neil Feldman
6 p.m. NEWS FOCUS
7 p.m. LOONEY TUNES AND MERRY MELODIES--Bill Anderson
8 p.m. ASIMOV-Lecture (live)
10 p.m. GEETANJLEE
11 p.m. MISEEN SOUND--
David Book

THURSDAY APRIL 20, 1972

2 a.m. JAZZ 'TIL THE CRACK OF DAWN--Al Willacy
7 a.m. THE MORNING SHOW--
Jimmy-Harris
3 p.m. RENAISSANCE POSTMAN--Rick Weltzer
6 p.m. NEWS FOCUS
7 p.m. A FUSSIN' A FEUDIN' A FIDDLIN' AND A FLIRTIN'--
Kenny Zapp
10 p.m. VICTOR MARCHETTI:

The CIA and "Dirty Tricks"
Henry Steele Commager on
Amnesty

11 p.m. DE OLD FOLKS AND
THE NEW FOLK--Peter Rubens

FRIDAY APRIL 21, 1972

2 a.m. THE CAT IN THE HAT
COMES BACK--Lucy Robins
7 a.m. THE MORNING SHOW--
Ken Nagelberg
11 a.m. DIABAT--Rick Giering
3 p.m. MUSIC--Jim Bonino

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FRIDAY APRIL 21, 1972
 7 am THE MORNING SHOW - Ken Nagelberg
 11 am DIABAT (BLUES) - Rick Gierling
 3 pm MORE MISCELLANEOUS MUSIC - Jim Bonino
 6 pm NEWS FOCUS
 7 pm FILM FORM/FILM SENSE - Rick Wietzer
 7:30 pm A ROOM ON ONE'S OWN
 8 pm REFLECTIONS OF EBONY - Al Willacy
 11 pm THE OLD SAME PLACE - WAZZ - Eric Lamm
SATURDAY APRIL 22, 1972
 2 am THE OTHER SIDE OF THE HOUR - Mitch Fox
 7 am THE MORNING SHOW - Dave Hoffman

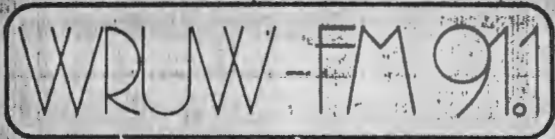
10 am SUNSHINE - Bill Holbrook
 1:30 pm THE MATHER HOUSE CONCERT SERIES - Mark Katz
 3 pm RAINBOW IN CURVED AIR - Rick Wietzer
 6 pm ACCUSE
 7 pm JAZZ FOR A SATURDAY NIGHT - Les Garbis
 10 pm OLD RADIO SERIALS - The F.B.I.
 10:30 pm WFRG NONDRAMA SERIES - "Radio Piece" by

Robert Stern and Andrew Heigh
 11 pm DR. ZHAROKOV'S RETURNING DICHOTOMY - Bob Rubinstein

SUNDAY APRIL 23 1972

LEFT - Mike Tricarichi
 3pm THERE'S NO PLACE LIKE HOME - Judy Moir
 6 pm VICTOR MARCHETTI: Thw CIA and "Dirty Tricks" - Henry Steele Commanger on

11 pm PERMUTATIONS - Rubens
MONDAY APRIL 24, 1972



2 am THE OREAM CHEESE HOUR - Steve Lavitan
 7 am THE MORNING SHOW - Eric Mader
 10 am GRIDDLE STEW - Jim Horninn & Chuck Cochiaro
 12n RIGHT LANE ENDS - KEEP

Amneev
 7 pm CLASSICAL MUSIC - Bob Rubinstein
 10 pm COMPOSER'S FORUM - Robert Abramson

2 am CLASSICAL GRASS - Andy Cohn
 7 am THE MORNING SHOW - Kenny Zapp
 3 pm STAR DRECK (FOLK) - Ken Nagelberg
 6 pm NEWS FOCUS
 7 pm BIRD-CALLS (JAZZ) - Bill Anderson
 10 pm FREE VOICES DREAM SKY - A Festival of Underground Poetry
 11 pm ELECTRIC MUSIC - Gary Coppola

Mad Dogs Come to CWRU



Joe Cocker is a rather amazing person. After graduating from trade school, he tried and gave up on the pop scene and began to drink. Two years later, he again tried music and became an instant success. Since then, Joe has toured the US countless times and about a year and a half ago he joined forces with Leon Russell for a tour as he had no back-up band. A movie was made and this brings us the story that surrounds the picture.

11th MARCH 1970. Joe Cocker flies into Los Angeles with the intentions of recuperating from grueling months on the road and forming a new band to perform with during the coming summer.
 12th MARCH 1970. Dee Anthony (of Bandana Management) flies into Los Angeles bearing the tidings that a seven-week Joe Cocker tour to begin eight days later in Detroit has been negotiated and advises Joe that the Musicians' Union, immigration authorities, and promoters involved should be mightily oghrined (to the point of barring him from performing in America henceforth) should he fail to go through with it.
 13th MARCH 1970. Leon Russell, hearing of Joe's plight offers his services in forming and playing in a band for Joe to take with him on this tour. So great is his prowess on the telephone that, by day's end, ten musicians have been assembled and rehearsals begun.
 14th MARCH 1970. Some

three hundred people turn out to watch the new band (which now includes eleven singers as well as ten players) rehearse for twelve hours on the A&M sound-stage.
 15th MARCH 1970. Another twelve-hour rehearsal is held and a private airplane is hired.
 16th MARCH 1970. Eleven more rehearsal hours are put under the collective belt.
 17th MARCH 1970. Yet another marathon rehearsal is staged, this one recorded in its entirety, with "The Letter" / "Space Captain" single resulting.
 The entourage, henceforth known as Mad Dogs & Englishmen now numbers thirty-six, including musicians, three soundmen, secretaries, three roadies, managers, wives, lovers, assorted children, and other animals.
 18th MARCH 1970. Someone proposes that the whole tour be filmed. Another, bigger, airplane is ordered to accommodate the five-man-film crew-supplemented entourage, which now numbers forty-three.

19th MARCH 1970. These forty-three crowd into the new Super Constellation and wing to Detroit, where their first live performance occurs the next day.
 27th and 28th MARCH 1970. Four appearances later Joe Cocker Mad Dogs & Englishmen arrive at the Fillmore East, wherein this album was recorded in its entirety, the lion's share coming from the Friday evening shows.
 16th MAY 1970. After playing their last show together (in San Bernadino, California) and then kissing, embracing, flashing back sentimentally, and crying the odd tear, Joe Cocker, Mad Dogs & Englishmen go their separate ways, but not before having bestowed upon each of us who saw them or have heard the album or will see the film of their adventures a generous does of joy.



Leon is the leader of Mad Dogs & Englishmen. He formed the band to aid his friend Joe Cocker.

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TUESDAY APRIL 25, 1972

7 a.m. THE MORNING SHOW--Mimi Riley
3 p.m. CWOONING (JAZZ)--Mike Green
6 p.m. NEWS FOCUS
7 p.m. 'CHUISIN' (BLUES)--Les Gorbie
10 p.m. REGAN ECHAD ERACH--Lynne August
11 p.m. SOUNDS OF JAZZ--Al Willacy

WEDNESDAY APRIL 26, 1972

2 a.m. THE CLASSICAL ENTERPRISE--Kirk Davis
7 a.m. THE MORNING SHOW--Art Ellis
3 p.m. MUSIC--Neil Feldman
6 p.m. NEWS FOCUS--

7 p.m. LOONEY TUNES AND MERRY MELODIES (JAZZ)--Bill Anderson
10 p.m. GERTANJLE INDIAN

MUSIC
11 p.m. MISE EN SOUND--David Blank

THURSDAY APRIL 27, 1972

3 p.m. RENAISSANCE POSTMAN--Rick Weiler
6 p.m. NEWS FOCUS
7 p.m. A 'PUSSIN' A 'FEUDIN' A 'FLIRTIN' AND A 'FIDDLIN' (COUNTRY)--Kenny

Zapp
10 p.m. BUSSING 1972 You can Help Yourself, But Don't Take Too Much

11 p.m. DE OLD FOLKS AND THE NEW FOLK--Peter Rabens

FRIDAY APRIL 28, 1972

2 a.m. THE CAT IN THE HAT (CLASSICAL)--Lucy Robinson
7 a.m. THE MORNING SHOW--Ken Nagelberg
11 a.m. DIABAT (BLUES)--Rick Glering
3 p.m. MORE MISCELLANEOUS MUSIC--Jim Bonino

WRUW-FM 91.1

Van Ronk heads weekend concert



Dave Van Ronk



Dave Van Ronk will be appearing in concert Saturday night at 8:00 p.m. in Emerson Gym. The admission price is \$1.50 for CWRU students and \$2.00 for non-students. Also on the bill is Paul Geremia and the Stuart Little Fantasy Band.

Van Ronk has become a

Grandfather of folk music in his own time. Starting thirteen years back, he has either taught or influenced nearly everyone on the folk music scene. One of his more famous students is Bob Dylan. And compared to Dave he is merely a young upstart.

Dave has explored every facet of folk music and also tried his hands at the country sound long before it became the 'in thing' to do. Besides this he is a very good writer, having many popular songs to his name.

Probably the most distinctive facet of Dave's music is his voice. It is a harsh grating type that conveys the material he performs in an honest and believable style.

Byrds to fly at Allegheny

On Friday, April 28 at 8 p.m. Allegheny College, Meadville, Pa. will present in concert the Byrds, one of America's premier rock groups. The concert will be held in the auditorium of the Campus Center.

The Byrds as a group have been performing for quite a few years. They first rose to fame in 1964 with the song "Mr. Tambourine Man," written by Bob Dylan. Many hits followed including "Turn, Turn, Turn," "My Back Pages," and "Eight Miles High," a rock classic.

Since these early successes, the Byrds led the exodus away from the so-called top forty music idiom to the underground market. Instead of concentrating on producing regular singles, the Byrds turned to producing quality albums and live performances. Through the Byrds' history, they have released 12 albums. All of the albums, especially the last three, UNTITLED, BYRDMANIAX, and FARTHER ALONG, have received high acclaim and sales. Their most recent release, Farther Along, has received a gold record award. The Byrds have also writ-

ten music for the movie "Candy" and the movie "Easy Rider" for which they wrote the title song.

The Byrds have frequently performed in concert. They often played at both the Fillmore East and the Fillmore West when those two halls were in existence. The rock magazine ROLLING STONE has called the Byrds, "the best live rock band."

The Byrds personnel now consists of Roger McGuinn, who is the group's leader and plays guitar and does vocals, Gene Parsons on drums and vocals, Skip Batton on bass and vocals, and Clarence White on guitar and vocals.

Tickets for the concert at Allegheny College are \$4 and may be purchased by sending a check or money order to Allegheny Campus Center, Allegheny College, Meadville, Pa. 16335.

Meadville is 35 minutes from Erie via I-79, an hour north of Pittsburgh on I-79, 40 minutes from Youngstown via I-80 and I-79; and a little more than an hour away from Cleveland on 322 East.

But this is not the only distinguishing characteristic of this singer. Van Ronk has the honor of being the man to record on more labels than any five performers put together. He also was the first white person to record "Cocaine Blues," a song which can now be found in almost any folk/blues artists' repertory.

Paul Geremia has two albums to his credit and has steadily grown in both musical maturity and public following. The third act is the Stuart Little Fantasy Band. They are a local group that has done well at their concerts and may be the sleeper of the evening.

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FRIDAY APRIL 28, 1972
7 am THE MORNING SHOW
 Ken Nagelberg
11 am DIABAT (BLUES) - Rick
 Giering
3 pm MORE
MISCELLANEOUS MUSIC
 Jim Bonino
6 pm NEWS FOCUS
7 pm FILM FORMIFILM
 SENSE - Rick Welter
7:30 pm A ROOM OF ONE'S
 OWN
8 pm REFLECTIONS OF
 EBONY - Al Willacy
11 pm THE OLD SAME PLACE
 (JAZZ) - Eric Lamm
SATURDAY APRIL 29, 1972
1 am THE OTHER SIDE OF
 THE HOUR - Mitch Fox
7 am THE MORNING SHOW
 Dave Hoffman

LIVE COVERAGE OF THE
HUDSON RELAYS
10 am SUNSHINE - Bill
 Holbrook
1:30 pm THE MATHER HOUSE
CONCERT SERIES - Marc
 Katz
3 pm RAINBOW IN CURVED
 AIR - Rick Welter
6 pm FREE VOICES DREAM
 SKY - A FESTIVAL OF UN-
 DERGROUND POETRY
7 pm JAZZ FOR A SATURDAY
 NIGHT - Les Garbis
11 PM OLD RADIO SERIALS -
 THE BLACK MUSEUM - Dr.

Prescription
10:30 pm WFCR NON DRAMA
SERIES - "BUFFALO MEAT"
 by Chico Garvin "REALLY
 NOW" by Len Berkman
11 pm DR. ZHARKOV'S
 RETURNING DICHOTOMY
 (Jazz) - Bob Rubinstein
SUNDAY APRIL 30, 1972
2 am THE CREAM CHEESE
 HOUR - Steve Levitan
7 am THE MORNING SHOW -
 Eric Mader
10 am GRIDDLE STEW - Jim
 Horning & Chuck Cochlaro

12n RIGHT LANE ENDS KEEP
LEFT - Mike Tricarichi
1:30 pm WRUW CONCERT
 Come to Mather building
 courtyard or listen! - Clan
 Cross
3 pm THERE'S NO PLACE
LIKE HOME - Judy Moir
6 pm BUSSING 1972: YOU CAN
HELP YOURSELF BUT
DON'T TAKE TOO MUCH
7 pm CLASSICAL MUSIC - Bob
 Rubinstein
10 pm COMPOSER'S FORUM -
 Joel Spiegelman
11 pm PERMUTATIONS (JAZZ)

- Peter Rubens

MONDAY MAY 1, 1972

2am CLASSICAL GREATS -
 Andy Cohn
7 am THE MORNING SHOW -
 Kenny Zapp
3pm STAR DRECK (FOLK)
 Ken Nagelberg
6pm NEWS FOCUS -
 Bill Anderson
7 pm BIRDCALLS (JAZZ) -
 H.P. Lovcraft
10pm THE LURKING FEAR by
 Gary Coppola
11pm ELECTRIC MUSIC -
 Gary Coppola
TUESDAY MAY 2, 1972
2am EARLY MUSIC -
 Kish
3pm CWOORNING (BLUES) -
 Mike Goren



The Clan Cross (Tom, Mike and Ken Crouch), Irish folk singers, will appear in a concert Sunday, April 30 for WRUW-FM to be broadcast live from behind the Mather Building. The group will also be appearing at the Olive Tree Saturday, May 6.

Touch of Irish comes to Hillel

WRUW-FM and the CWRU Student Union Board are presenting a free concert Sunday afternoon in the Mather Building courtyard. Mike Spiro, The Clan Cross, and Swamp Buggy are scheduled to perform beginning at 1:00 pm. In case of rain, the Union Ballroom has been reserved as an alternate site.

Mike Spiro is a Case student who performs a variety of popular folk and folk-rock material by such artists as James Taylor and CSN&Y. He has previously performed at several other area campuses, as well as a Hillel Mixer and the Rap-Cellar on this campus.

The Clan Cross is an Irish folk trio that plays every Saturday night at Dugan's Tavern on W. 58th St. Tom, Ken, and Michael Cross are "The Clan" and

they've developed an exciting show featuring great vocal work and a dazzling variety of acoustic instruments.

Playing Friday nights at the Viking Saloon near CSU has established Swamp Buggy as one fine band for boogie music. The group plays rock 'n roll with a country blues flavor, displaying elements of timing, tightness and control that are the very roots of good rock.

They'll make a return appearance May 6th at Hillel.

Pack up some goodies and enjoy the music. WRUW is taping the show for a possible broadcast at a later date, but it'll be a live show but once!

Sing along with George

A star-studded cast of musicians and entertainers will highlight the final days of Senator George McGovern's Ohio campaign with a benefit concert at the Cleveland Arena at 8:30 Friday night.

The gala evening of entertainment will feature folksingers Joni Mitchell and Paul Simon, and rock star James Taylor.

Some of the top names in films and television will serve as ushers for the evening - Warren Beatty, Jack Nicholson, Julie Christie, Goldie Hawn, and Peggy Lipton.

Senator McGovern will also appear at the concert for some brief remarks.

The entertainers are donating their time as supporters of Senator McGovern. Proceeds from the event will go to Senator McGovern's Ohio and national campaign efforts. A

similar concert in Los Angeles earlier this month raised over \$250,000 for the campaign.

Tickets for the benefit concert, now on sale at the Cleveland Arena Box Office, 3717 Euclid Avenue, are \$5.50, \$6.50 and \$7.50. A limited number of \$50 patron tickets, including a cocktail party with the celebrities, are available through the McGovern for

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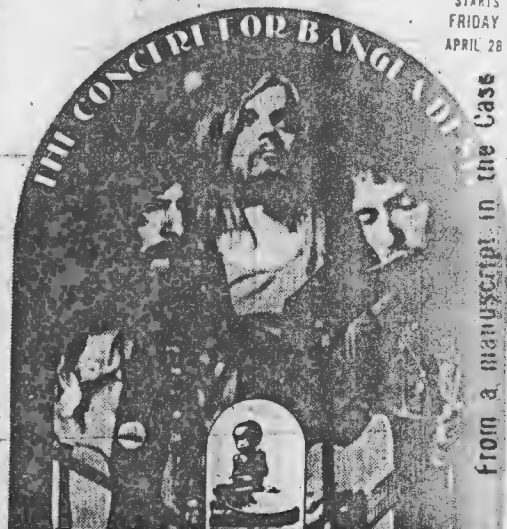
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